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Žalacafin, Daniel: Recurso teatral en tres piezas de J. A. Gray. XXIV/1-2, 32-34.

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PLEASE NOTE: To save space, authors' names are given in abbreviated forms; titles and pagination are omitted. For full data refer to Part I of this index.

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NOTES

- 1 The epigraphs are drawn from the following sources:
Guy de Maupassant, *Chroniques* (Paris: Union Générale d'Édition, collection 10/18, series "Fins de siècle", 1980.
Vol. 3, "La vie d'un paysagiste", p. 287.
Vol. 1, "Stylisme", p. 347.
- 2 Jean Alazard, *L'Orient dans la peinture française au XIX^e siècle d'Auguste Delacroix à Auguste Renoir* (Paris: Plon, MCMXXX, ch. VI, p. 94.
"Without a doubt, the tendency is always the same. The painters and writers who travelled to Africa or to Asia were looking for the sentimental, the unexpected."
(All further reference to the debate over "orientalized" painting is drawn from this study, and is followed by a notation in parentheses indicating the author's name and the page of the study where the quotation is to be found.)
- 3 *Ibid.*, p. 134. Alazard quotes Fromentin, who confides that "[His] insufficiency at [his] chosen profession led [him] to the expedient of choosing another, and that the difficulty inherent in painting with palette and brush led [him] to try the pen".
- 4 *Ibid.*, p. 125.
"When in 1864 his painting *Un Coup de vent dans les Plaines d'Alfa* is shown, ... Maxime du Camp manifested an astonishment which he shared with the public at large. ... 'A pink and a blue line' — and that's the desert."

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- 'But what difference is there between this wind in the grassy plains and the wind of the pastures in Normandy? ...' (Here Alazard quotes Du Camp's article in *La Revue des Deux Mondes*, June 1864. Interior quote enclosed in single quotation marks ["''"]).
- 5 Maupassant travelled twice to Algeria, in 1881 and in 1888. In addition to certain short stories and novellas, this country served as inspiration for *Au Soleil* and for several *Chroniques*. Moreover, in the *Souvenirs of Maupassant's valet*, François, one finds an edifying account of the second African journey which offers some curious parallels to the short story "Allouma".
 - 6 We have not analysed the description from this angle, but the question merits study. The use of conventional aspects of literary description in the work of Lamartine has recently been examined (Mary Ellen Birkett, *Lamartine and the Poetics of Landscape* [Lexington/Kentucky: Kentucky French Forum Publishers, 1982], ch. III.)
 - 7 In this light, one better understands Maupassant's denunciation of "those who make images without taking into consideration abstract terms". Guy de Maupassant, "Le Roman", in: Guy de Maupassant, *Romans*, editor A. M. Schmidt (Paris: Albin Michel, 1975), p. 842.
 - 8 Guy de Maupassant, "Allouma", in: Guy de Maupassant, *Contes et Nouvelles*, vol. II, editor Louis Forestier (Paris: Gallimard, 1979), p. 1096. Bibliothèque de la Pléiade.

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Marker, René (Grumbling, LA) on A. W. Raitt's *The Life of Villiers de l'Isle-Adam*. XXI/1-2, 30.
..... on Ledwidge Bernard's *De Gaulle*. XXIII/1-2, 50.

